The Design Collection

Selected Objects

The Museum of Modern Art, New York

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The Design Collection of The Museum of Modern Art was established in 1934 and now includes over 1,800 mass-produced or handmade objects. They have been selected on the basis of their quality and historical significance to illustrate the development of design during the past seventy-five years.

Some 125 of these objects—including household and office appliances, tableware, tools, and furniture—are continuously exhibited in the Philip L. Goodwin Galleries, opened in 1964 and named in honor of the architect who from 1935 to 1940 was chairman of the Museum's Department of Architecture and Industrial Art. This international selection presents both an historical survey of styles, from Art Nouveau to the present, and a standard of reference for judging contemporary design. Other material in the collection may be seen by appointment in The Lillie P. Bliss International Study Center.

If they were dug out of the desert a thousand years from now, the objects in the Museum's Design Collection would tell archeologists—even those from another planet—something about the people who made, used, and treasured them. What the objects have in common is that they were made to serve a purpose; they are not, apparently, ends in themselves but rather belong to the 20th-century category, the "functional." And yet the variety of forms deemed functionally appropriate to serve a single purpose, as in the design of chairs, would suggest that human beings were remarkably flexible and, moreover, were eager to assume the shapes dictated by their functional objects. From this it follows that the appearance of a chair—or indeed any other object—conferred some special distinction on its owner.

The archeologists would probably also observe that object-using humans had group preoccupations. One group was concerned first of all with the manner in which separate parts are joined together. For such people a design must have been valuable according to the number of opportunities it afforded to connect different parts, preferably made of different materials. A second group evidently valued objects of minimal incident: few parts, no joints, and if possible no clue as to what purpose the object might have served.

Within these two groups there are puzzling variations. Both kinds of person attached overriding significance to certain forms. Some preferred simple geometric figures—circles and squares and triangles—in arrangements suggesting that the figures themselves possessed a peculiar potency difficult to define. Others seem to have preferred configurations derived from what was loosely called "nature," by which was meant, more often than not, the wave patterns of liquids, the contours of vegetables, or, for all we know, the limbs of human beings.

The more astute archeologists will be sure to note that toward the last quarter of the century, before either of these inspirations had been exhausted, there appears to have been a deliberate rejection of design and technique alike, as if objects by their very proliferation had become unworthy of serious attention. The new mood seems to have produced the curious brown "anti-object," which can still be called a chair (opposite). What stresses and disillusionments may have led to this reversal the wise archeologist would best leave for the student to decide for himself; but he would certainly call attention to the heightening of aesthetic and technical ingenuity in the design of computers and other instruments of superefficiency—a class of object feared at least as much as it was admired.

Arthur Drexler, *Director*, Department of Architecture and Design

Armchair. 1964.
Urethane foam. 30″ h.
Gunnar Aagaard Andersen. Danish.
Executed at Dansk Polyether Industri, Denmark.
Gift of the designer.

The Philip L. Goodwin Galleries for Architecture and Design, opened in 1964.

Teapot. 1924.
Nickel silver; ebony. 3⅜″ h.
Marianne Brandt. German.
Mfr.: Bauhaus Metal Workshop, Germany.
Phyllis B. Lambert Fund.

Vase. ca. 1900.
Favrile glass. 20½″ h.
Louis Comfort Tiffany. American.
Gift of Joseph H. Heil.

Vase. ca. 1900.
Favrile glass. 7½″ h.
Louis Comfort Tiffany. American.
Gift of Joseph H. Heil.

Vase. ca. 1900.
Favrile glass. 10½″ h.
Louis Comfort Tiffany. American.
Mfr.: Tiffany Studios, U.S.A.
Phyllis B. Lambert Fund.

Propeller Blade. ca. 1943.
"Panelyte" (plastic and paper) 62 1/4" h.
Mfr.: St. Regis Paper Co., U.S.A. Company design.
Gift of the manufacturer.

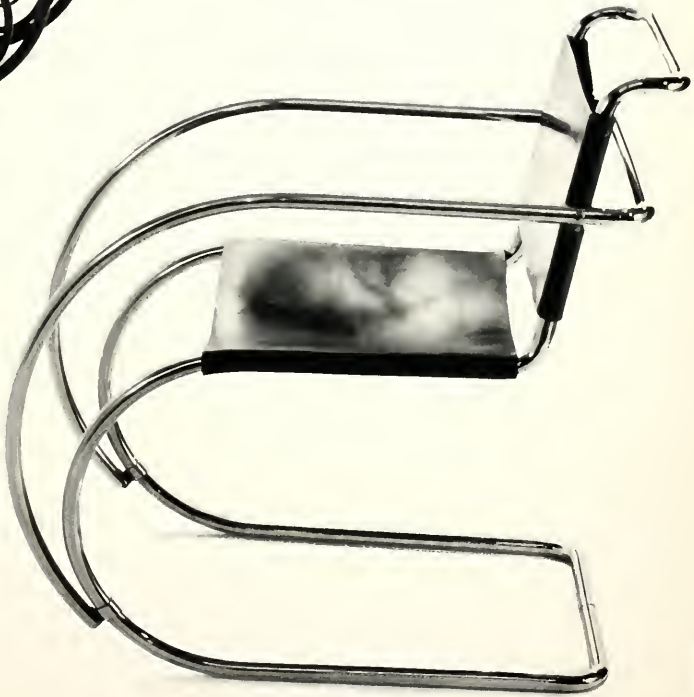
Self-Aligning Ball Bearing. ca. 1934.
Chrome-plated steel. 8 1/2" dia.
Mfr.: SKF Industries, Inc., U.S.A. Company design.
Gift of the manufacturer.

Teacup and Saucer. 1927–1933.
Porcelain. 1¾" h.
Trude Petri-Raben. American, born Germany.
Mfr.: Königliche Berliner Porzellanmanufaktur, Germany.
Gift of Fraser's, Inc., New York.

Tumbler. 1953.
Multi-colored glass. 5 7/8" h.
Paolo Venini. Italian.
Mfr.: Venini S.A., Italy.
Gift of Altamira, Inc., New York.

Tumbler. 1956.
Glass. 4 3/8" h.
Massimo Vignelli. Italian.
Mfr.: Venini S.A., Italy.
Gift of William S. Lieberman.

Tumbler. 1938.
Glass. 5 3/4" h.
Ugo Nason. Italian.
Mfr.: L. Cristalleria Nason e Moretti, Italy.
Phyllis B. Lambert Fund.



Rocking Chair. ca. 1860.
Bent beechwood; cane. 37½″ h.
Mfr.: Gebrüder Thonet, Austria.
Gift of Café Nicholson, New York.

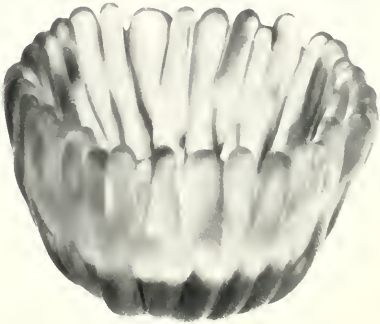
Armchair. 1926.
Chrome-plated steel tube; leather. 32″ h.
Ludwig Mies van der Rohe, American, born Germany
Mfr.: Estler-Regale G.m.b.H., Germany.
Gift of Edgar Kaufmann, Jr.

Side Chair. 1928.
Chrome-plated steel tube; wood; cane. 32″ h.
Marcel Breuer. American, born Hungary.
Mfr.: Gebrüder Thonet A.G., Germany.
Purchase.

Jewel Box. ca. 1900.
Silver; mother-of-pearl; turquoise; enamel. 3¼" h.
Archibald Knox. English. (Executed by William Craythorne)
Mfr.: Liberty and Co., England.
Gift of the family of Abby Aldrich Rockefeller.

Vase. 1949.
Hand-blown opaque glass. 12½" h.
Paolo Venini. Italian.
Mfr.: Venini S.A., Italy.
Gift of Georg Jensen, Inc., New York.

Vase. ca. 1900.
Favrile glass; silver-plated bronze. 15⅞" h.
Louis Comfort Tiffany. American.
Mfr.: Tiffany Studios, U.S.A.
Phyllis B. Lambert Fund.



Vase. 1937.
Cast glass. 5½″ h.
Alvar Aalto. Finnish.
Mfr.: Karhula-Iittala, Finland.
Gift of Artek-Pascoe, New York.

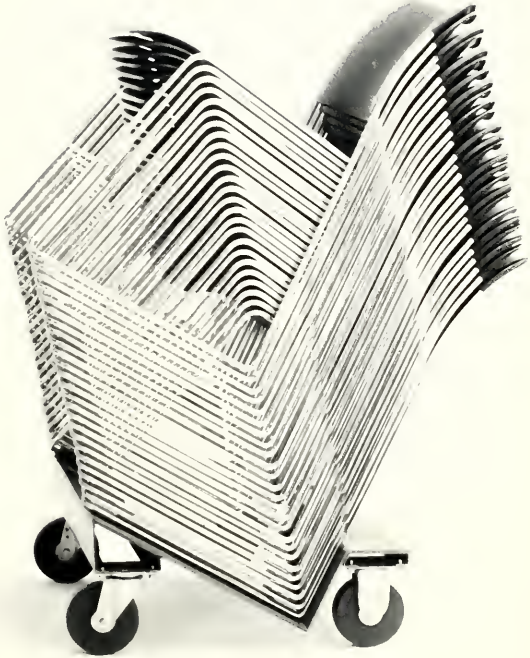
Bowl. 1953.
Translucent crystal. 3½″ h.
Tapio Wirkkala. Finnish.
Mfr.: Karhula-Iittala, Finland.
Phyllis B. Lambert Fund.

Teapot. 1932.
Heat-resistant glass. 4 3/8″ h.
Wilhelm Wagenfeld, German.
Mfr.: Jenaer Glaswerk Schott & Gen., Germany.
Gift of Philip Johnson and Fraser's, Inc., New York.

Vase. 1963.
Blown glass. 9¾" h.
Harvey Littleton. American.
Greta Daniel Fund.

Tea Cup and Saucer. ca. 1947.
Hand-formed glazed majolica. 2¼" h.
Fausto Melotti. Italian.
Gift of Edgar Kaufmann, Jr.

Stacking Tableware. 1963.
Porcelain.
Nick Roericht. German.
Mfr.: Rosenthal China Corporation,
Thomas Division, Germany.
Gift of the manufacturer.



Stacking Chair. 1964.
Metal and baked vinyl; chrome-plated steel. 29½″ h.
David Rowland. American.
Mfr.: General Fireproofing Co., U.S.A.
Gift of the manufacturer.

Armchair. 1917.
Painted wood. 34½″ h.
Gerrit Rietveld. Dutch.
Gift of Philip Johnson.

Table Lamp. 1924. (Replica).
Chrome-plated and painted metal; painted glass. 15″ h.
Gerrit Rietveld. Dutch.
Executed in 1953 by the designer.
Gift of the designer.

Rocker. 1942.
Wood, leatherette lining. 29 1/4" h.
Frederick Kiesler. American, born Austria.
Edgar Kaufmann, Jr. Fund.

Seating Unit or Sculpture Pedestal. 1942.
Wood, leatherette lining. 33 3/8" h.
Frederick Kiesler. American, born Austria.
Edgar Kaufmann, Jr. Fund.

Lounge Chair ("Barcelona" Chair). 1929.
Chrome-plated steel bars; leather. 29½" h.
Ludwig Mies van der Rohe. American, born Germany.
Mfr.: Knoll Associates, Inc., U.S.A.
Gift of the manufacturer.

Footed Vase. ca. 1920.
Iridescent crystal. 5″ h.
Josef Hoffmann. Austrian.
Mfr.: J. and L. Lobmeyr, Austria.
Gift of Joseph Binder.

Wine Goblet. 1920.
Clear crystal. 7 1/8″ h.
Josef Hoffmann. Austrian.
Mfr.: J. and L. Lobmeyr, Austria.
Gift of A. J. van Dugteren & Son, Inc., New York.

Champagne Goblet. 1924.
Gold lustre crystal. 6 3/8″ h.
Oswald Haerdtl. Austrian.
Mfr.: J. and L. Lobmeyr, Austria.
Gift of A. J. van Dugteren & Son, Inc., New York.

Tea Glass and Saucer. 1925.
Heat-resistant glass; steel; ebony; porcelain. 2″ h.
Josef Albers. American, born Germany.
Mfr.: Bauhaus Metal Workshop, Germany.
Gift of the designer.

Demitasse and Saucer. 1768.
Matte-black basalt ware. 2¼″ h.
Josiah Wedgwood. English.
Mfr.: Josiah Wedgwood & Sons, Inc., England.
Gift of Josiah Wedgwood & Sons, Inc. of America.

Cooking Pot. 1955.
Stainless steel. 6 1/2″ h.
Massimo and Adriano Lagostina. Italian.
Mfr.: Emilio Lagostina, S.p.A., Italy.
Phyllis B. Lambert Fund.

Hotel Cooking Pot. 1954.
Stainless steel; copper bottom. 6 3/4″ h.
W. Archibald Welden. American.
Mfr.: Revere Copper and Brass, Inc., U.S.A.
Gift of the manufacturer.

Bowl. 1950.
Anodized aluminum. 4 1/2" h.
L. Caccia Dominioni. Italian.
Mfr.: Azucena S.R.L., Italy.
Phyllis B. Lambert Fund.

Paperweight. 1960.
Semi-sphere of lens glass, nickel collar. 2 1/8" h.
Ward Bennett. American.
Mfr.: Hermès, Paris, France.
Gift of Chase Manhattan Bank.

Cocktail Shaker. 1957.
Silver-plated metal. 9 3/4" h.
Lino Sabattini. Italian.
Mfr.: Christofle, Italy.
Gift of the manufacturer.

Side Chair. 1900.
Oak; black silk. 54″ h.
Charles Rennie Mackintosh. Scottish.
Gift of the Glasgow School of Art, Scotland.

Fish Knife and Fork. ca. 1900.
Silver-plated nickel. 9″ l.
Charles Rennie Mackintosh. Scottish.
Gift of the University of Glasgow, Scotland.

Clock. 1962.
Aluminum; plastic. 7⅞″ dia.
Bruno Munari. Italian.
Mfr.: Danese, Italy.
Greta Daniel Fund.

Forks. 1964.
Silver. 8½″ l.
Bruno Munari. Italian.
Greta Daniel Fund.

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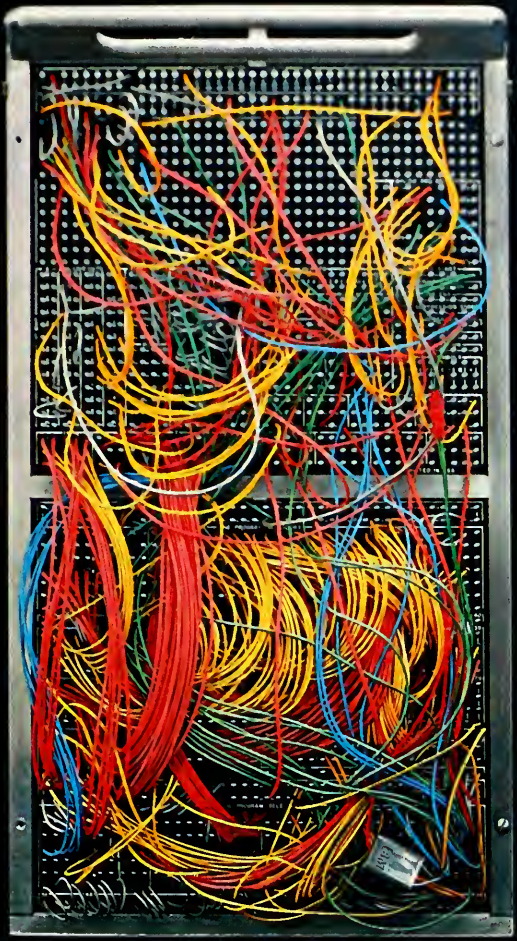
Clock. 1966.
Tinted opaque acrylic housing. 4″ h.
Allen Klein and Guy Teschmacher. American.
Mfr.: Rothschild Plastics Corporation, U.S.A.
Gift of Atelier International, New York.



Control Panel for IBM 305, Random Access Memory Accounting Machine. 1950.
Aluminum; wires covered with colored plastic. $20^{3}/_{4}$" h. x $11^{1}/_{2}$" w.
IBM Product Development Laboratory.
Mfr.: International Business Machines Corp., U.S.A.
Gift of the manufacturer.

Washbowl. 1963.
Porcelain. 10¼″ h.
Douglas Scott. English.
Mfr.: Ideal Standard, Italy.
Gift of the manufacturer.

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Portable Typewriter. 1949.
Enameled metal housing. $12\frac{3}{4}''$ d. x $11\frac{3}{8}''$ w.
Marcello Nizzoli. Italian.
Mfr.: Ing. C. Olivetti & Co., S.p.A., Italy.
Gift of the Olivetti Corporation of America.

Portable Radio and Phonograph. 1959.
Plastic housing. 6″ h.
Mfr.: Braun A.G., Germany. Company design.
Gift of the manufacturer.

Chaise. 1965.
Nylon stretch fabric over urethane
on steel frame. 25½″ h. x 66″ l.
Olivier Mourgue. French.
Mfr.: Airborne International, France.
Gift of George Tanier, Inc., New York.

Lounge Chair. 1968.
Stretch fabric over urethane on steel frame. 24½″ h.
Pierre Paulin. French.
Mfr.: Artifort Co., The Netherlands.
Gift of the manufacturer and Turner T. Ltd., New York

Lounge Chair. ca. 1934.
Molded and bent birch plywood. 25½" h.
Alvar Aalto. Finnish.
Mfr.: Artek OY, Finland.
Gift of Edgar Kaufmann, Jr.

Reclining Chair. 1935.
Laminated bent birch plywood; upholstered pad. 31½″ h.
Marcel Breuer. American, born Hungary.
Mfr.: Isokon Furniture Co., England.
Purchase.

Side Chair. 1946.
Molded walnut plywood; metal. 29½″ h.
Charles Eames. American.
Mfr.: Herman Miller, Inc., U.S.A.
Gift of the manufacturer.

Lamp. 1966.
Fiberglas; aluminum base. 13″ h.
Gruppo Architetti Urbanisti Città Nuova. Italian.
Mfr.: Studio Artemide, Italy.
Gift of the manufacturer.

Cocktail Table. 1966.
Clear acrylic. 15½″ h.
Neal Small. American.
Mfr.: Neal Small Designs, Inc., New York.
Lily Auchincloss Fund.

Coffee Table. 1947.
Laminated birch plywood; plate glass. 17½″ h.
Alvar Aalto. Finnish.
Mfr.: Artek OY, Finland.
Gift of Edgar Kaufmann, Jr.

Stool. 1954.
Laminated ash plywood; leather. 18½″ h.
Alvar Aalto. Finnish.
Mfr.: Artek OY, Finland.
Phyllis B. Lambert Fund.

Water Kettle. 1949.
Pyrex glass; cork. 11″ h.
Peter Schlumbohm. American, born Germany.
Mfr.: Chemex Corp., U.S.A.
Gift of the manufacturer.

Electric Fan. 1957.
Plastic and rubber composite housing. 22″ dia.
Peter Schlumbohm. American, born Germany.
Mfr.: Chemex Corp., U.S.A.
Gift of the manufacturer.

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Coffee Grinder. 1965.
Plastic and metal housing. 7½″ h.
Mfr.: Braun A.G., Germany. Company design.
Gift of the manufacturer.

Desk Fan. 1961.
Plastic and metal housing. 5½″ h.
Mfr.: Braun A.G., Germany. Company design.
Gift of the manufacturer.

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Folding Telephone. 1968.
Plastic housing. $2^{3}/_{4}''$ h.
Marco Zanuso and Richard Sapper. Italian.
Mfr.: Società Italiana Telecomunicazioni, Italy.
Gift of the manufacturer.

Vacuum Cleaner. 1956.
Plastic housing. 14½″ h.
Achille and Pier Giacomo Castiglioni. Italian.
Mfr.: R. E. M. di Rossetti Enrico, Italy.
Gift of the manufacturer.

Vacuum Brush. 1955.
Plastic housing. 5¼″ dia.
Giuseppe de Goetzen. Italian.
Mfr.: Fratelli Chiminello, Italy.
Gift of Philip Johnson.

Desk. 1938.
Wood; painted metal. 28 1/4″ h.
Frank Lloyd Wright. American.
Lily Auchincloss Fund.

Desk-Dining Table. 1955-1957.
Chrome-plated steel; plastic; enameled metal cabinet. 28″ h.
Hans Eichenberger (table) and Benedikt Rohner (cabinet). Swiss.
Mfr.: Haussmann and Haussmann, Switzerland.
Phyllis B. Lambert Fund.

Flatware. 1956.
Stainless steel.
Don Wallance. American.
Mfr.: G. Hugo Pott, Germany.
Gift of H. E. Lauffer Co., U.S.A.

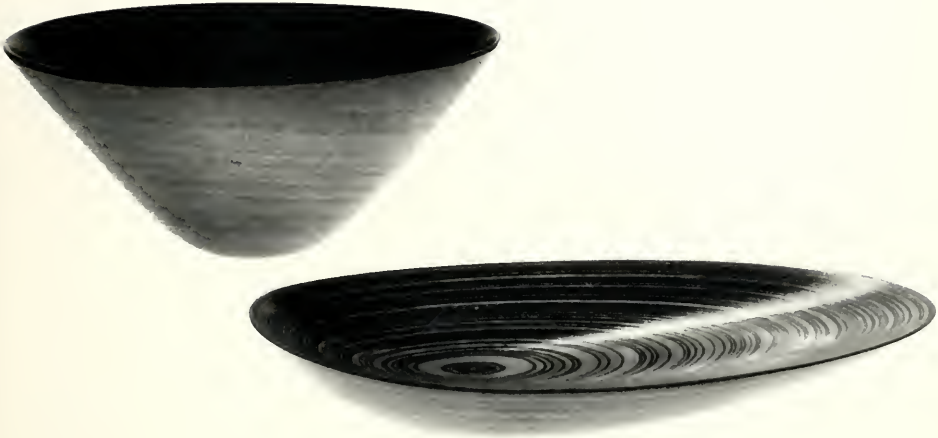
Lamp. 1966.
Painted metal with leather bean-bag base. 8″ h.
Gino Sarfatti. Italian.
Mfr.: Arteluce, Italy.
Gift of Bonniers, New York.

Lamp. 1967.
Painted metal housing. 20″ h.
Gregotti, Meneghetti and Stoppino. Italian.
Mfr.: Arteluce, Italy.
Gift of the manufacturer.

Fruit Juicer-Pitcher. 1965.
Plastic. 10¼" h.
Carl-Arne Breger. Swedish.
Mfr.: Gustavsberg, Sweden.
Purchase.

Mixing Bowl. 1965.
Plastic. 5½" h.
Britt-Louise Sundell. Swedish.
Mfr.: Gustavsberg, Sweden.
Gift of Design Research, New York.

Covered Pail. 1954.
Flexible plastic. 10½" h.
Gino Colombini. Italian.
Mfr.: Kartell-Samco, Italy.
Philip Johnson Fund.



Bowl. ca. 1939.
Mexican mahogany. 6″ h.
James Prestini. American, born Italy.
Edgar Kaufmann, Jr. Fund.

Platter. 1951.
Laminated hand-carved plywood. 10½″ l.
Tapio Wirkkala. Finnish.
Gift of Georg Jensen, Inc., New York.

Armchair. 1952.
Chrome-plated steel wire; Naugahyde. 29 3/4" h.
Harry Bertoia. American, born Italy.
Mfr.: Knoll Associates, Inc., U.S.A.
Gift of the manufacturer.

Settee. ca. 1898.
Wood; tooled leather. 37″ h. x 67¼″ w.
Hector Guimard. French.
Greta Daniel Fund.

Couch. 1963.
Chrome-plated steel; leather. 29¾″ h. x 87″ w.
George Nelson. American.
Mfr.: Herman Miller, Inc., U.S.A.
Gift of the manufacturer.

Desk Lamp. 1962.
Anodized aluminum housing. 20″ h.
Gerald Abramovitz. English.
Mfr.: Best and Lloyd, Ltd., England.
Greta Daniel Fund.

Desk Lamp. 1951
Painted metal. 20″ h.
D. Waeckerlin. Swiss.
Mfr.: Baltensweilder, Switzerland.
Gift of Design Research, New York.

Turntable. 1964.
Aluminum; acrylic. $6^{3}/_{4}''$ h.
David Gammon. English.
Mfr.: Transcriptors, Ltd., London.
Gift of Transcriptors, New York.

Armchair. 1957.
Molded plastic reinforced with Fiberglas; painted aluminum base. 32″ h.
Eero Saarinen. American, born Finland.
Mfr.: Knoll Associates, Inc., U.S.A.
Gift of the manufacturer.

Lounge Chair and Ottoman. ca. 1957.
Molded rosewood plywood; black leather; cast aluminum. 33½″ h.
Charles Eames. American.
Mfr.: Herman Miller, Inc., U.S.A.
Gift of the manufacturer.

Racing Driver's Helmet. ca. 1962.
Plastic; leather. 9¾″ h.
Roy Richter and Frank Heacox. American.
Mfr.: Bell-Toptex, Inc., California.
Gift of the manufacturer.

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Side Chair. 1968.
Plastic. 32½" h.
Verner Panton. Danish.
Mfr.: Herman Miller A.G., Switzerland.
Gift of the manufacturer.

Side Chair. 1934. (Replica).
Natural wood. 28⅞" h.
Gerrit Rietveld. Dutch.
Executed in 1965 by Mr. van der Groenekan, Holland.
Gift of Mrs. Phyllis B. Lambert.

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